

DESIGN

Vol. XXVII, No. 1

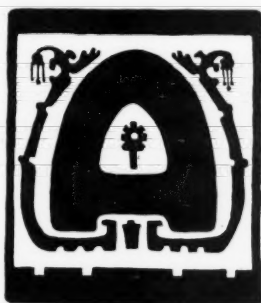
SYRACUSE, NEW YORK

May, 1925

INSPIRATION FROM THE CONGO

Helen N. Rhodes

University of Washington



ALL TEACHERS of Design who have found it necessary, as has the present writer, to preface a class lesson on interpretative motifs by the stipulation that holly, peacocks and butterflies would not be accepted, will agree with her that there is an analogy between the "get-rich-quick" schemes which seem to have so much appeal to the hurrying American public and some of the practice of Design which

finds its way into our public school systems and our College Art Departments. With all our progress along educational lines today, we still find teachers of Design who are satisfied with a ready-made formula, some quick and sure means of bringing about fairly showy results which will find favor with the great majority of parents and school authorities, but thru which, alas! the student is deprived of a growth in real appreciation for fine synthesis, as well as the great joy, unknown because never tried, of expressing his own individuality.

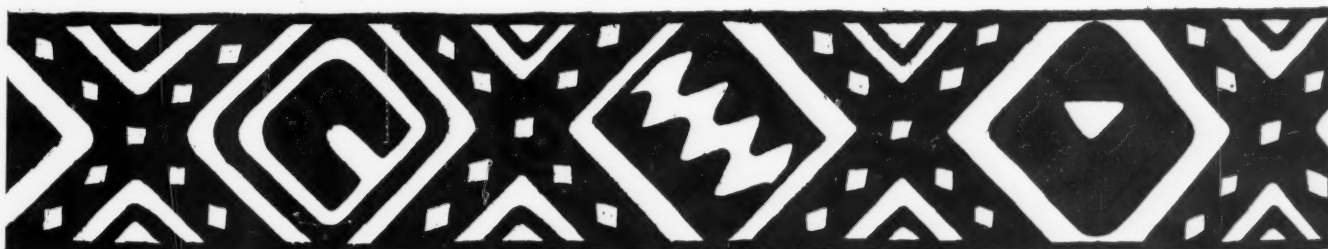
The basic aim, therefore, of our teaching in Design today must be the arousing of interest in individual and original self-expression, making the sterile reproduction of pretty motifs or repeats as distasteful to the student as it is to most teachers; and the present article will merely amplify what others have already said in this magazine, that the surest antidote for this sweet and obvious type of design is found in a thoro training in exercises with abstract line and mass to develop an appreciation for space and notan.

About a year and a half ago, while a Summer School Class in Design at the University of Washington, Seattle, were getting the basic laws of rhythm, opposition, subordination, etc. thoroly grounded thru exercises in line and mass, the instructor came

across a current number of "Arts and Decoration," in which was an illustrated article on textile patterns from Congo. Primitive man has never leaned very heavily on the representative in his art and a little study of these African motifs, together with others from the Mexican Indian and some from early Peruvian, convinced the instructor that the same simple abstract forms were the beginnings of many of their unusual and delightful textile and pottery patterns. These few basic lines and forms, similar in themselves, were capable of an infinite variety of arrangement and when developed by tribes and peoples in far removed sections of the world, produced quite different and individual types of decoration, for we are never confused by mistaking the early Peruvian for the African or the



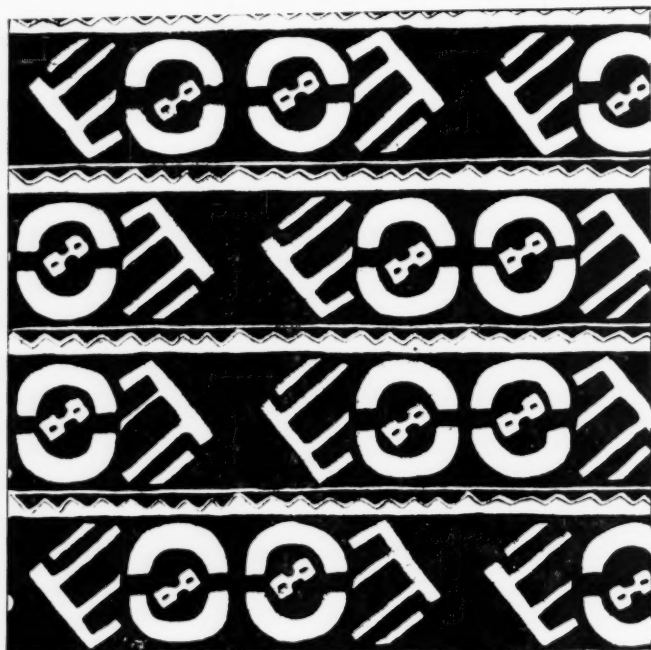
FIRST YEAR DESIGN—MARY VIRGINIA KETCHAM



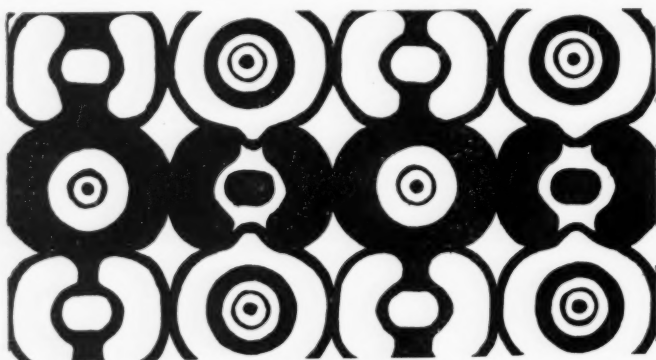
MARY VIRGINIA KETCHAM



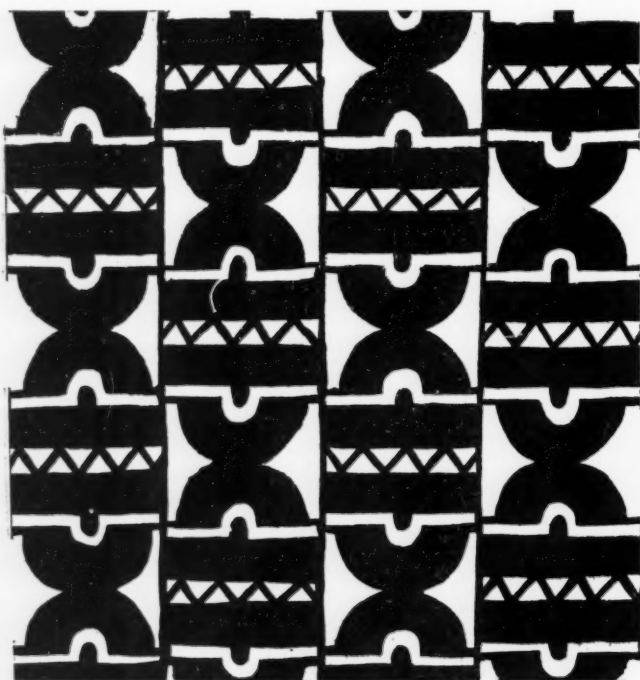
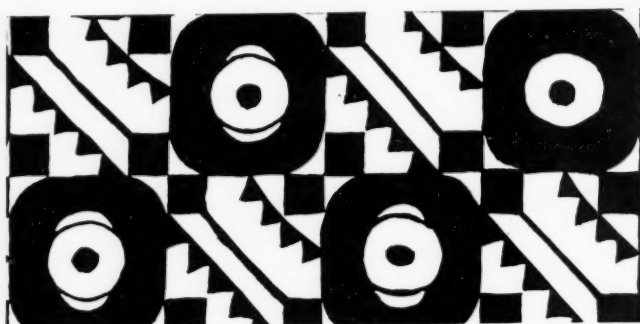
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GERTRUDE C. KROETCH

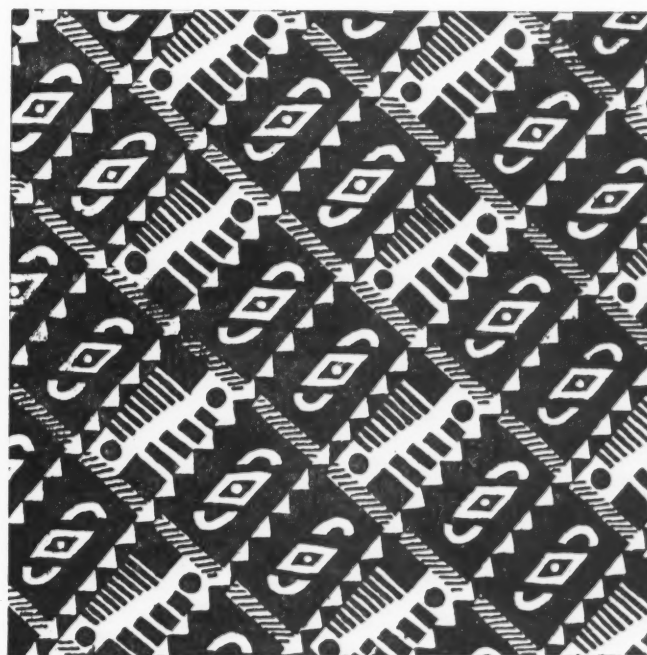
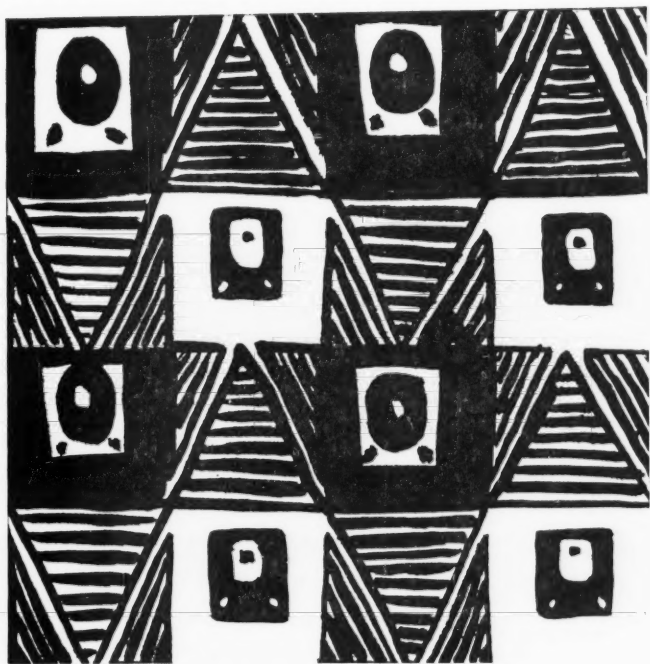


LOUISE SIMS



GLADYS WITTING





GLADYS MITCHELL

African for the early Mexican. In order to see how inspirational these same units might be to a present day class of art students, the instructor put on the blackboard some of the elementary forms which she found in African patterns (See plate A) and asked the class to take large sheets of Bogus paper, a good sized Japanese brush, India Ink or Black Show-Card-Color, and make, without any previous pencil rendering, quick arrangements of these lines and spots or similar lines and spots in a number of good sized units, from which some of the best might be chosen for a combination in an all-over pattern. Emphasis was placed on the following basic combinations:

1. An arrangement in which large and small spaces found good relationship.
2. Opposition of lines and spaces.

3. Related repetition.
4. A pleasing contrast and inter-play of dark and light.
5. Variety with unity.

The students were warned not to begin the problem in too serious a mood—but to try to feel the same joy and pleasure in child-like expression which had given the initial impulse to the Congo worker.

After several class periods spent in these exercises of spontaneous creating, each student selected the best motifs he or she had made and prepared a larger piece of Bogus paper (24"x36") for the final pattern by dividing this sheet with pencil lines into rectangles, squares or triangles or whatever form and size was best suited for the skeleton on which a quick reproduction of the chosen units might be made. In no two cases would the lay-out



DORIS WRIGHT



ALICE DARR

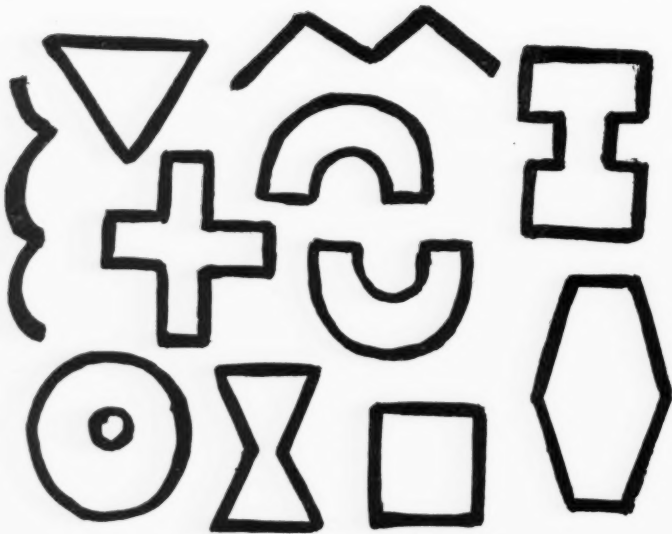
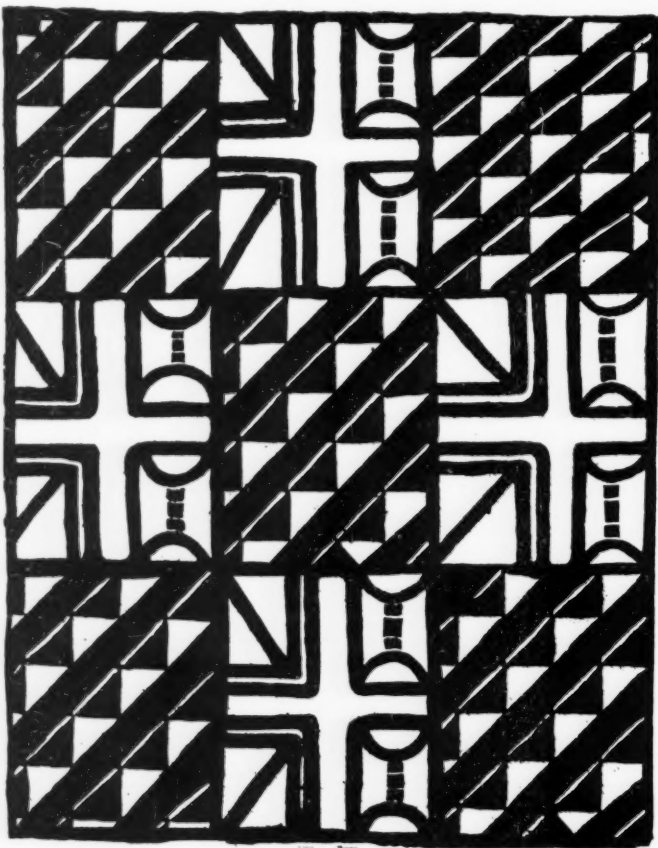


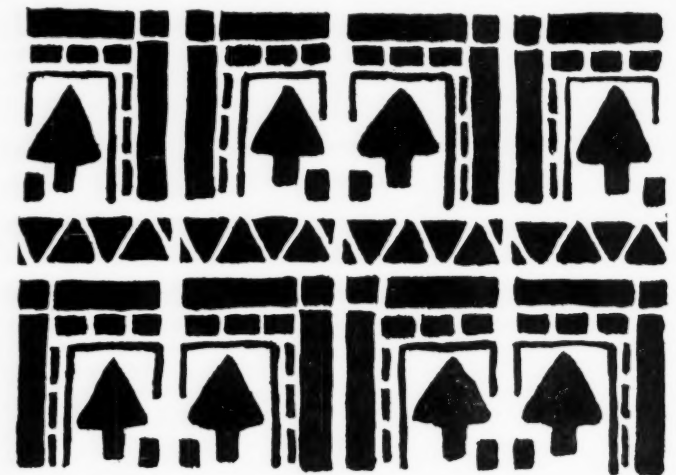
PLATE A—HELEN RHODES

be the same. The repeating of these motifs often suggested new arrangements, transposition, or even the making of new units as the students found that the joining of two or three units produced a new series of patterns. The work was again done with free brush strokes, with a constant alertness for the dark and light of pattern, and after the repeat of the pattern was well established the students found that they could trace the main lines of a unit and thereby speed up the final result.

The reproductions accompanying this article show how strong and individual were the results. Some of the finished products, had they been done with a more careful technique, might have been acceptable to textile manufacturers.



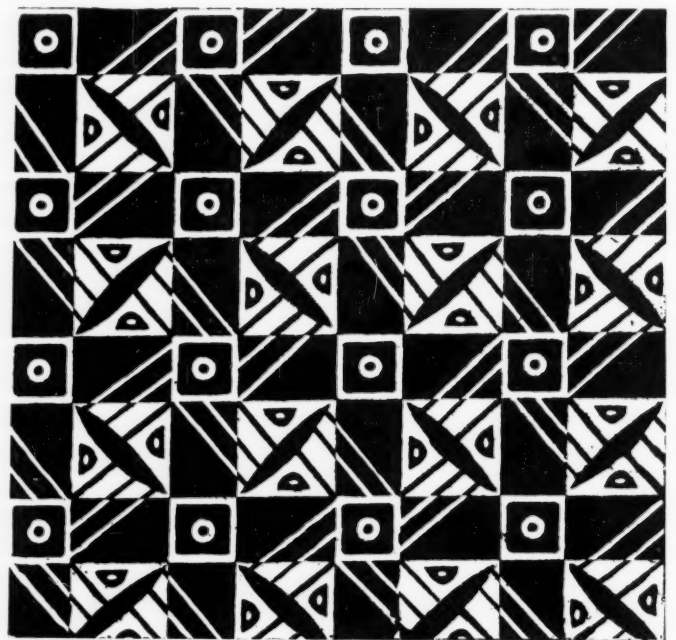
MARY McEACHERAN

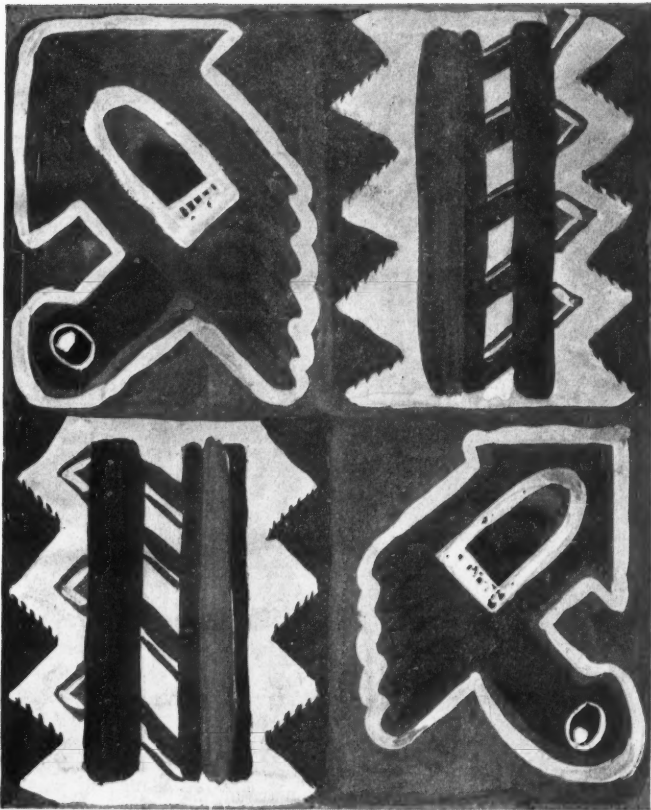


FRANCES FOLTS

Since then the problem has been given once each year in the Freshman Design classes, and has always seemed provocative of a finer sense of dark and light in pattern, a feeling for which is one of our main goals. Sometimes the instructor has begun the problem by asking the students to take large sheets of Bogus paper (24x36) and divide these with light pencil lines into rectangles, squares and triangles and then fill these predetermined spaces with the free brush lines and masses, working with the same basic laws in mind. The results in this case have been equally good. In the first case, the motif determined the shape of the space in which it could most easily be repeated, or the anatomy of its pattern; in the second case, the skeleton of squares, triangles and rectangles would be instrumental in determining somewhat the form of the repeat.

Quite recently the writer has been told that in Mexico a progressive native art supervisor has made certain fundamental forms, taken from the early Mexican art, and quite similar to these which were used in the experiments just cited, the basis for much of the work in Design thru both grade and high school art work.

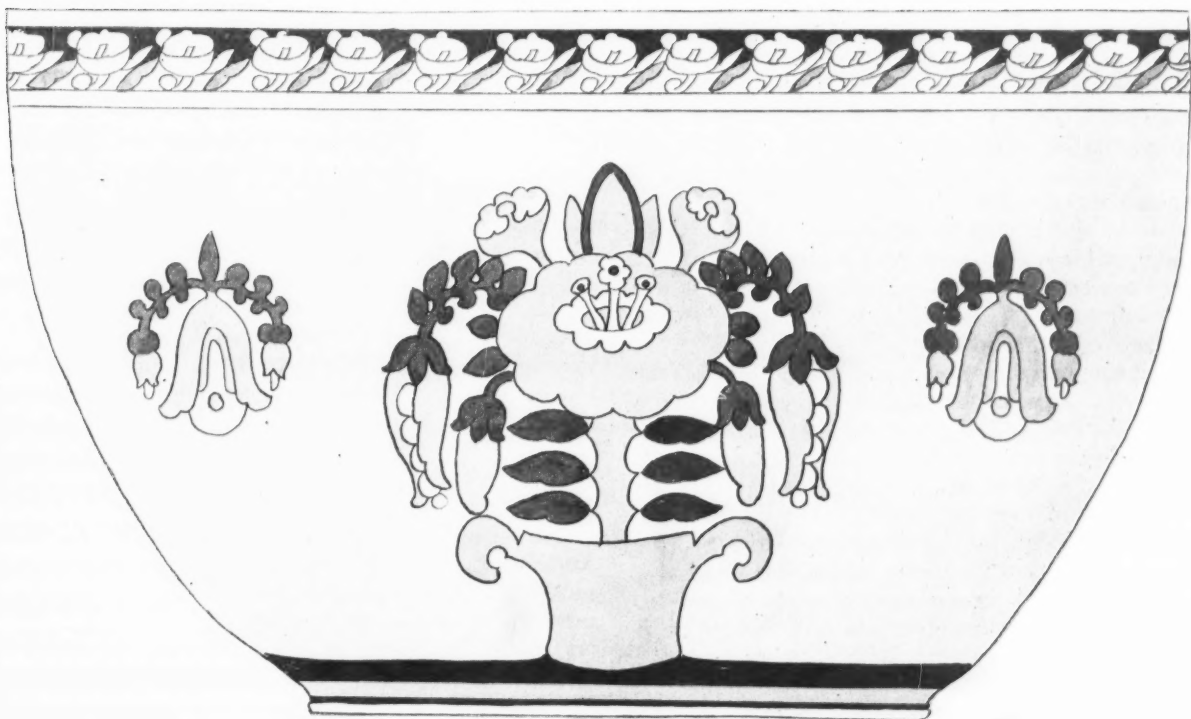




MABEL PIERSON



TEXTILE—METROPOLITAN MUSEUM



BOWL—LILLIAN ROYCE

Large Motif—Large flower, violet; center, yellow; calyx, orange; stem, violet; large hanging buds and upper buds, deep rose with orange centers; small hanging buds of blue with orange centers; all leaves green; Cobalt blue flower pot and border below.

Small Motif—Leaves, green; hanging flower and buds, blue; yellow centers; orange touches.

Border—Bud and stem, violet; yellow center; orange calyx; green leaves; back of design, upper black and lower blue; green gold bands.



BATIK

An Art Medium

Felix Payant

OUR interest in the new and intriguing medium of batik has been similar to our interest in an infant learning to speak. At first we are much concerned with the fact that he can talk, while later our attention passes on to what he has to say rather than the talking process. For several years past much has been said, written and illustrated in regard to batik, all the time the focus of attention being placed on the process itself rather than upon the design or ideas expressed. Verbal descriptions of the method always make it seem intricate. And who, after listening to lengthy descriptions of how a thing is done, has not been surprised to discover how simple the procedure really is?

The time has come when we are emerging from this stage and are giving attention to whatever art merit, if any, a piece of batik may possess. For batik is a medium of expression just as are oil painting, water color, etching, and lithography. We have learned from the Orientals, especially the Javanese, who have exercised this art since prehistoric times, that a textile treated with hot wax resists the dye when dipped in a bath, and that, when wax is removed by means of gasoline, a negative impression remains. This process then is to the artist who works in batik what the painting process is to the painter or the carving of marble is to the sculptor. Simply applying paints to a canvas with a brush can never, from an art point of view, be considered painting, nor can we give the name of sculpture to the mere cutting of marble with a chisel, regardless of the idea expressed. So the aimless treating of a textile to hot wax, dye bath, and gasoline is not worthy of the name of batik in an art sense.

Batik is a medium extremely sensitive, sympathetic, and

responsive, which accounts for the numerous styles of work produced by the American artists whom it has lured, but who have really just begun to explore its possibilities. Its opportunities for design and color seem unlimited. To say that any one motif of design or type of decoration looks like batik is as ridiculous as saying that a certain tree looks like oil painting.

We do find that this medium has its real limitations, however, just as all other great mediums have, for without limitations or problems we can have no art. Oil painting is limited to the flat surface of the canvas. So to express the third dimension, the painter turns to perspective and the mysterious advancing and receding qualities of colors. White marble having no color, the sculptor must make use of light and shade, and rotundity of form for his effects. Consider also how the warp and woof of textiles have been responsible for the wonderful designs of the Copts, and how the fact that wood has a grain with certain characteristics has led to the extraordinary designs in wood carving. The architect who is told to build the most beautiful building in the world, without any limitations whatsoever as to purpose, location, or materials, cannot produce a truly artistic result. The fact that the Taj Mahal was a monument to a woman furnished the builder with a limitation, which was nothing short of an inspiration. In the Gothic cathedral are magnificent solutions of the problems of material and purpose, and the modest Swiss chalet is a beautiful example of meeting a very persistent problem of location.

In batik the limitation is in its flat, two-dimensional quality. It is distinctly a decorative art, not the medium through which one would be inspired to make a realistic portrait, or to paint a landscape involving depth or distance. Instead it suggests the great arts of the Orient for our inspiration: Japanese prints, for instance, with their decorative qualities, beauty of line, dark



BATIKS—FELIX PAYANT

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KERAMIC STUDIO

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and light arrangement and subtle transitions; or again Coptic textiles, Oriental rugs and embroideries, colorful Persian tiles, Hindoo bas reliefs and sculptures in wood, stone, and metal, not to mention the cotton batiks of Java. It is to all these that the designer should turn to see how they have been done, and to bow before their serene perfection.

Among the outstanding characteristics of these arts which should be of particular assistance to us in this work is the simple harmony that exists between materials used and the design or idea expressed. They seem to be one. And for the artist who launches into batik the big problem is design. He must keep in mind that the design is for the textiles, having warp and woof; and that the dye fastens itself to them and becomes a part of them. The design becomes the textile, and the textile becomes the design. Furthermore the design which is most effective is the one in which there are values well defined and pleasingly related. The more one works with a medium the more one realizes what designs the material calls for, and the less struggle there seems to be between it and the idea expressed.

Batiks have all the outstanding qualities for which we are searching in the problem of wall decoration today. The fact that they are two-dimensional preserves the desired flatness of the wall. And now that we have lost our fear of colors they satisfy our need for richer harmonies and intensities. Now that we are working away from mere prettiness and naturalism in design toward the abstract and more or less primitive, batik furnishes a perfect opportunity for this new expression.

The modern tendency toward Italian and Spanish interiors with rough plastered walls, sturdy furniture of the monastic type, and wrought iron, calls for richness of color and softness of texture in draperies, especially wall hangings. Tapestries are used, it is true, but the expense involved in securing the best, their design, sombre colors, and spirit as a whole, make them not wholly satisfying and cause many to eschew them. Batik may

be an expression of the modern trend toward color in interior decoration, and can be made to fit given spaces and color schemes. In fact, now that the popularity of the framed picture as wall decoration is on the wane, it answers a crying need. What could be more satisfactory than an over mantel piece of heavy silk, carried out in a richly decorative design? In short what better answer is there to the problem of softening the lines of interior architecture than batik?

The present day theatre, too, demands color and more modern design. Perhaps a vivid, inexpensive ensemble is desired, all to be produced in a comparatively short time. Or again a reproduction of a historic fabric may be sought—a rare brocade, for example, or a quaint chintz. This is only another of the many problems to which batik lends its wealth of adaptability.

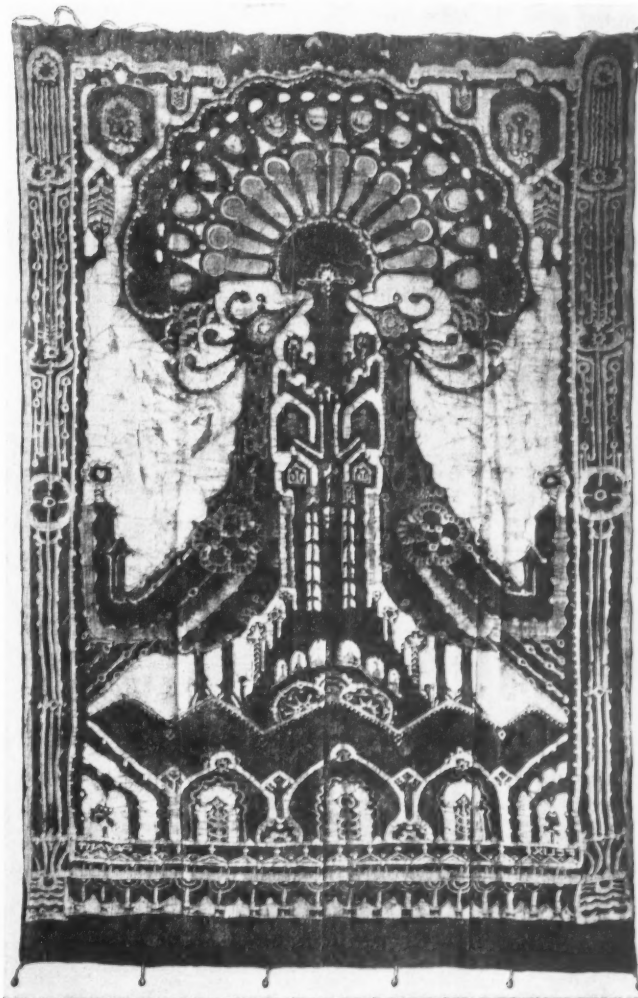
♦ ♦ ♦

PARIS INTERNATIONAL EXHIBITION OF MODERN DECORATIVE AND INDUSTRIAL ARTS

THE International Exhibition of Modern Decorative and Industrial Arts at Paris will occupy The Esplanade des Invalides, the Alexandre III Bridge and the gardens of the Cours la Reine, the entire Grand Palais and the quays of the Seine, from the Concorde to the Alma Bridge. Practically every foreign country will exhibit its artistic products.

Works admitted to the Exposition must show new inspiration and real originality. They must be executed and presented by artisans, artists, manufacturers who have created the

(Continued on page 12)





BORDER NO. I

PATTERN INTEREST IN LINOLEUM BLOCK PRINTING

N. B. Zane

University of Oregon



the point of view of pattern, design is any arrangement of lines, shapes, tones, colors, in which arrangement one or more design principles may be recognized. Pattern in Linoleum Block Printing is both a matter of designing the unit block and the effect produced when the edges of blocks come into relationship with each other. It may be for a naive effect that the student desires the simple repetition of a unit without any intention of relating unit to unit beyond the simple effect of rhythmic repetition. But

there are so many interesting possibilities in planning blocks for a surface pattern that the student may experiment with these possibilities and enlarge his design experience.

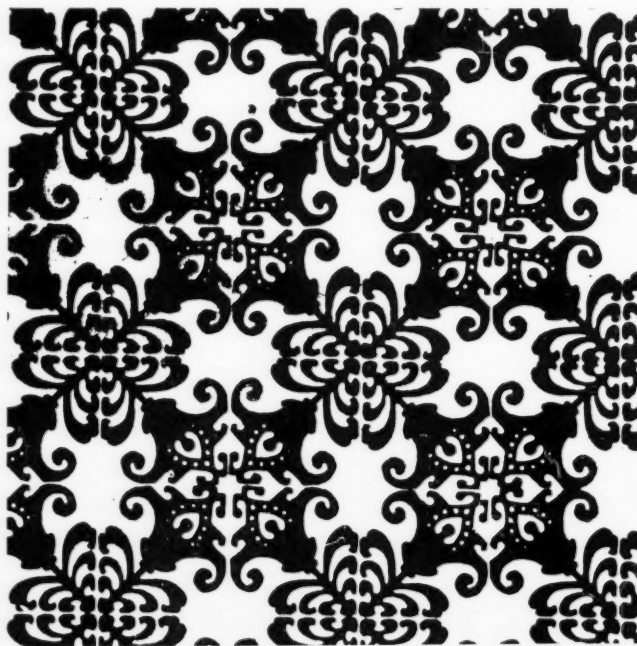
The illustrations are taken from examples of unit arrangement in which ingenuity asserts itself and results in a pleasing variety. The meat of the matter is that a unit block may become more than a unit block by placing prints from the same block side by side in such a way that the space between them is not felt as a space but as a pattern.

Look at Block design for the initial word "from." It is a symmetrical unit, its center line being the diagonal of a square. If printed by the ordinary device of a lozenge repeat, it becomes effectual as a motif for surface enrichment, but its possibilities in producing pattern are greatly enhanced if the block is rotated so that first one end of its central axis becomes a center of rotation about the center of a square and then the other end of its central axis is treated in like manner. See pattern No. 1. In this way the block goes far towards losing its identity as a single

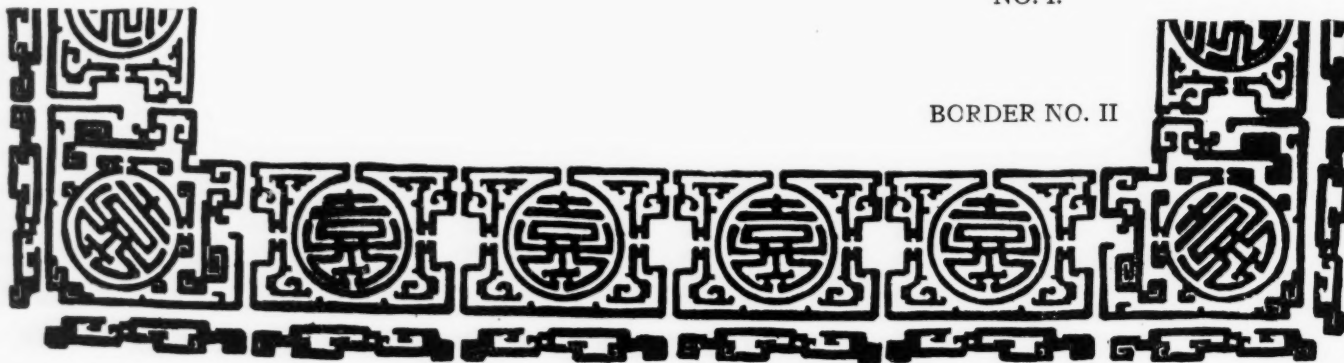
block and it becomes a center of interest by means of each end and by means of the shapes that are created between its own juxtaposed sides. Four instances are shown in which this device of rotating a square block creates a decided enrichment of pattern.

Block No. II shows a simple geometric shape and its exact reverse, so planned that the wide sides will print opposite each other and the narrow sides create symmetry by similar opposite-ness of position. By this device, the eye is inclined to move rhythmically from part to part and loses the sense of a separate unit.

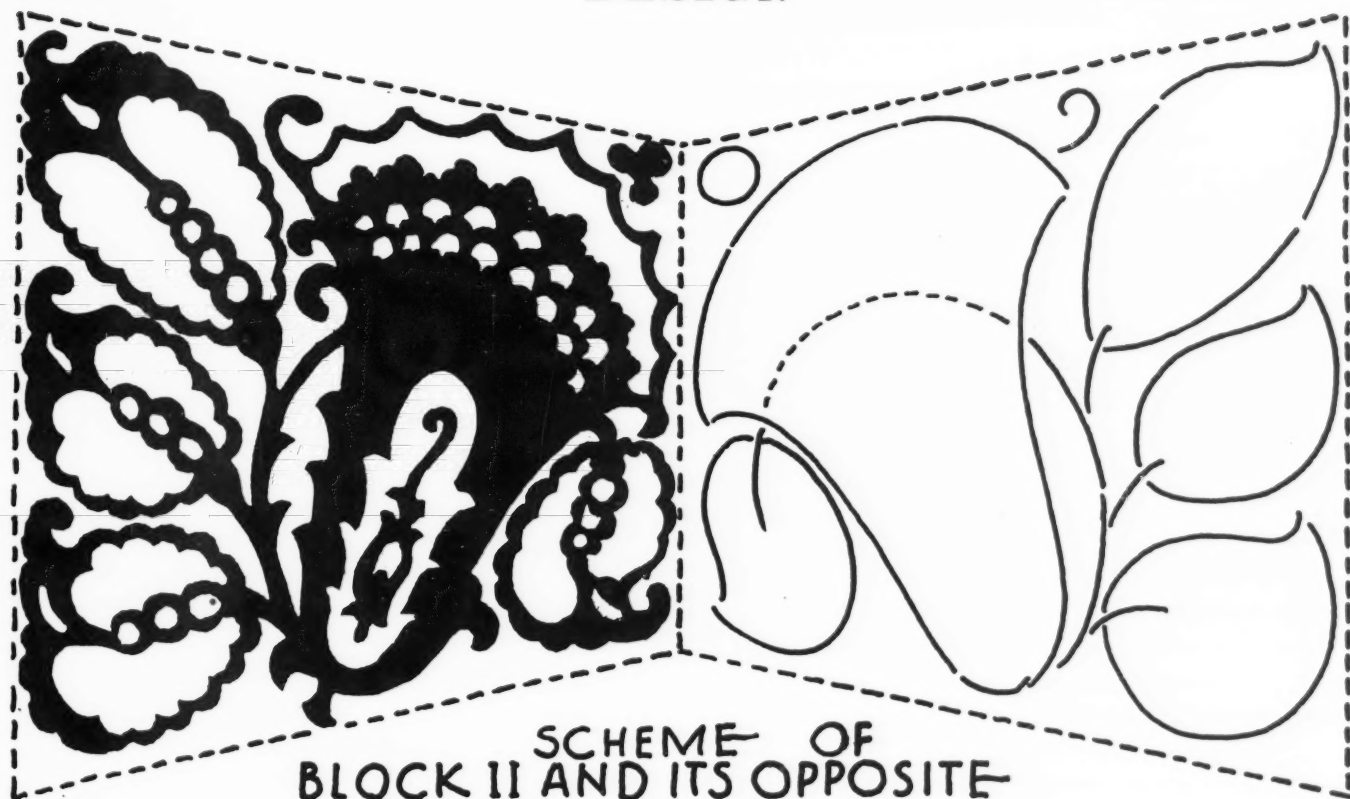
The peacock pattern was inspired by a design for a bowl enrichment in a back number of the "Ceramic Studio." The geometric arrangement is exactly the same but the change of the motif from china painting to the linoleum block has brought



NO. I.



BORDER NO. II



SCHEME OF
BLOCK II AND ITS OPPOSITE

about its own inventiveness. The cause of variety is aided by so arranging the peacocks that they are either face to face or back to back. Of course it is necessary to cut a block and then its reverse, but the labor of cutting linoleum is hardly great enough to discourage experiment in this direction.

This peacock motif has been printed in two-tone fabrics in bronze colors. The gold size medium can be bought from the printer in boxes or tubes. Its consistency is about like that of printers' ink and about the color of yellow ochre. One inks his block with this medium precisely as with printer's ink, makes the imprint of the block on the fabric by force of the wooden mallet, and after a half dozen imprints applies bronze powders to the sticky inked surface by means of a gilder's dust brush. Bronze powders, in quite an array of colors, can be bought at

the paint shop in small packages. Stunning effects for stage costumes or even for scarfs for evening wear can be accomplished by printing in color bronzes.

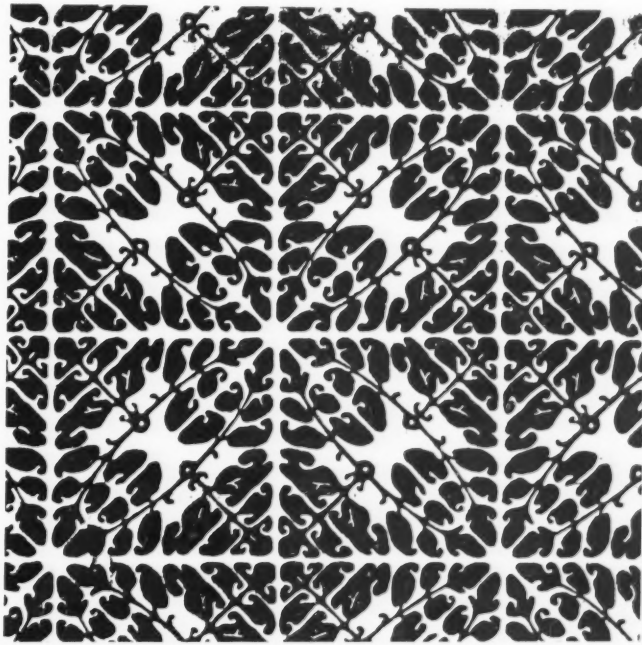
Border Pattern No. 1 is also drawn from an old copy of the "Keramic Studio." The enclosing broad line is so accented by added thicknesses that the narrow space between the blocks has at least a slight interest of its own.

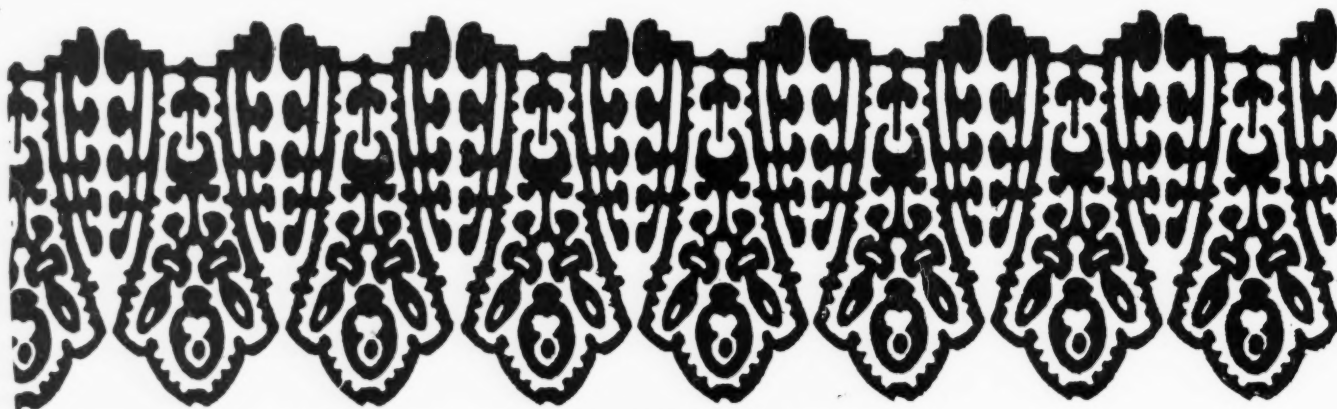
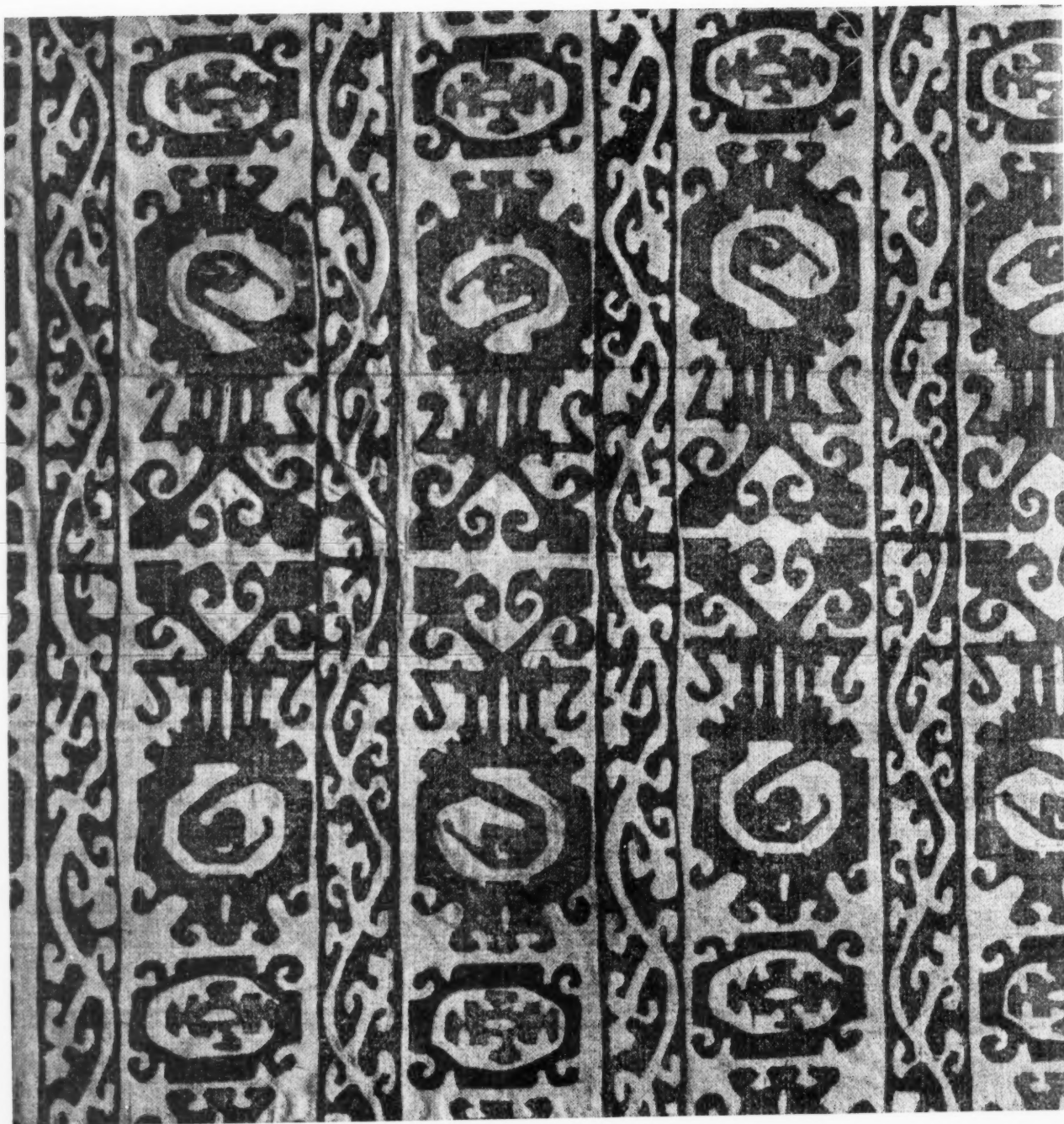
Border Pattern No. II and No. III accomplish a similar end. There is no enclosing line about the unit in No. II. The Chinese pattern is managed so that it creates a subordinate shape between the blocks as they are printed.

There is nothing new about all of this; it only encourages the designer to experiment with his blocks toward the fuller experience of beauty.

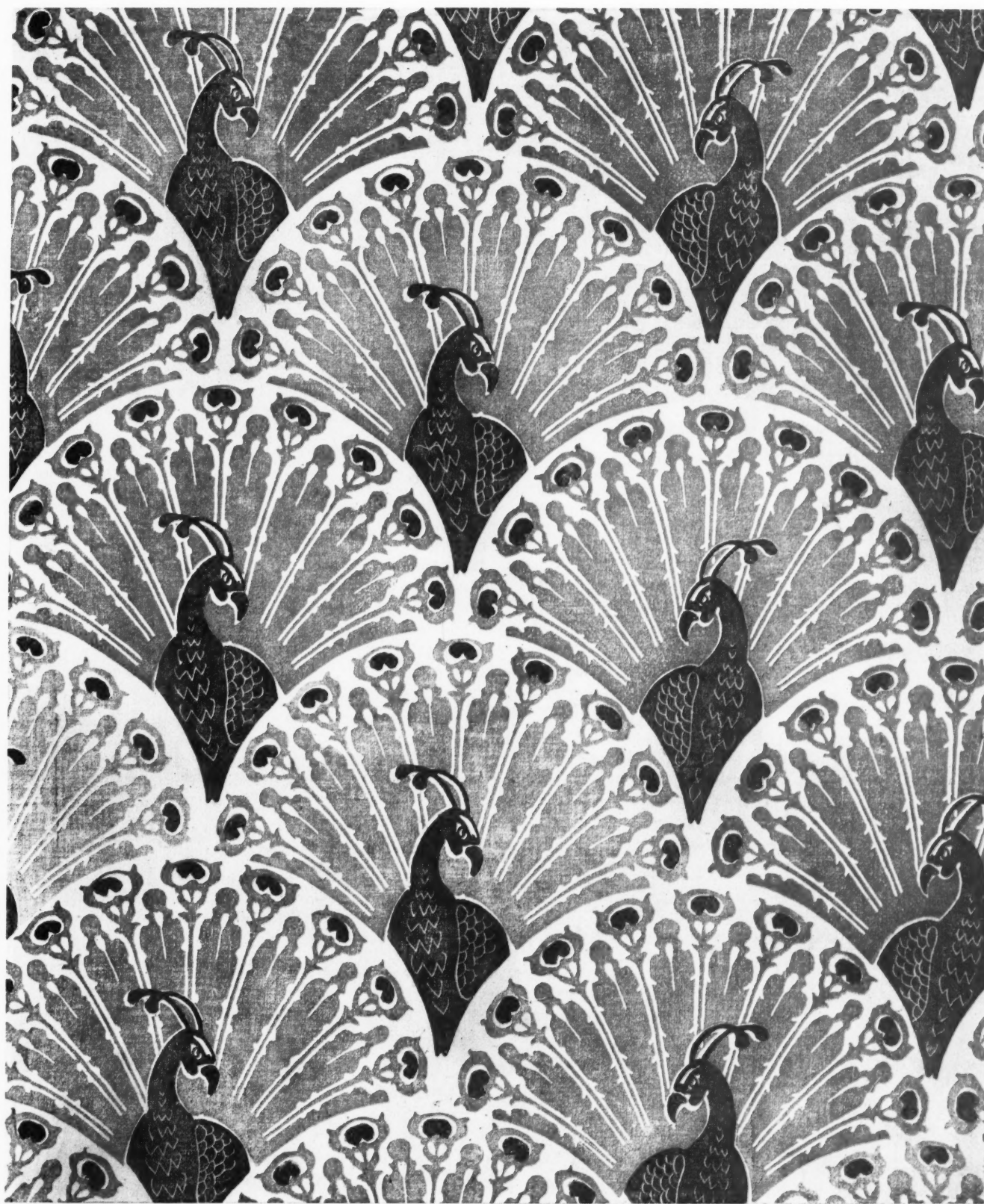


BLOCK II.

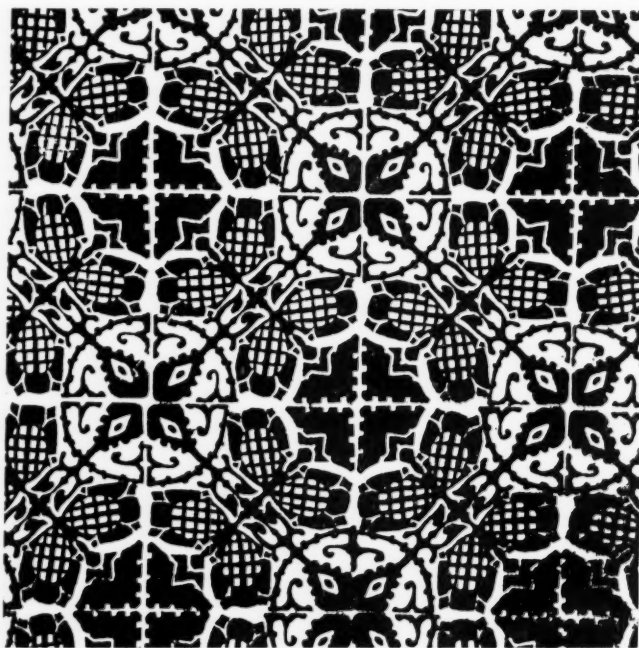




BORDER NO. III



BLOCK PRINT ADAPTED FROM PEACOCK DESIGN BY WALTER TITZE—N. B. ZANE



BLOCK PRINTS

PARIS INTERNATIONAL EXHIBITION

(Continued from page 7)

models, and by editors, whose work belongs to modern decorative and industrial art. Reproductions, imitations, and counterfeits of ancient styles are strictly prohibited.

For the first time an international exposition is to be held that will be confined to examples of decorative and industrial art conceived in the modern spirit—a very significant event in the history of the arts.

The Exposition represents a very important milestone in the long stretch of years from the time when the machine replaced

the craftsman as the labor element in producing industrial art—years that were marked for half a century by awful examples of the florid and ornate and in later times by slavish copying of the older forms and methods. Of these later years, M. Clouzot, Conservateur of the Musee Galliera, has said “we assist at the extraordinary spectacle of a society which is heated by steam and lighted by electricity, which travels by automobile and converses by telephone, living in a decoration of the period when Mme. de Maintenon was carried in her chair and when Mme. de Sevigne wrote letters which required fifteen days to reach Brittany.”

(Continued on page 17)





CAN LABELS

Clara Stroud

Illustrated by pupils of Fawcett School

SINCE this magazine is published as a help to art teachers and students as well as Ceramic workers we suggest as a problem the designing of can labels. Portions of the designs may be gleaned by china painters and designers and utilized to great advantage in making motifs and adapting them to their special subjects. Teachers will find this a splendid drill in the principles of design and color for their students.

Many commodities are canned or "tinned," as the English say. These are thrust at the buying public with horrid old time designs. Often realism occurs in its trashiest forms. The lettering is in an ordinary style and poorly spaced. Why can't we have attractive designs on the canned goods we buy? Will not a pile of cans with well designed labels look better when arranged in the store? Will not the individual cans appear more tempting when placed on the shelves of a "newly-wed's" cupboard? Why should we have to look at unsightly designs on tin cans or any article which we use? Oft times the label sells the article. A good design costs no more than a poor one.

What are the fundamentals of good design as they affect a can label? In presenting this problem the teacher might take up with the students these points:

1. Appropriateness
2. Attractiveness
3. Legibility
4. Simplicity
5. Dark and light
6. Color

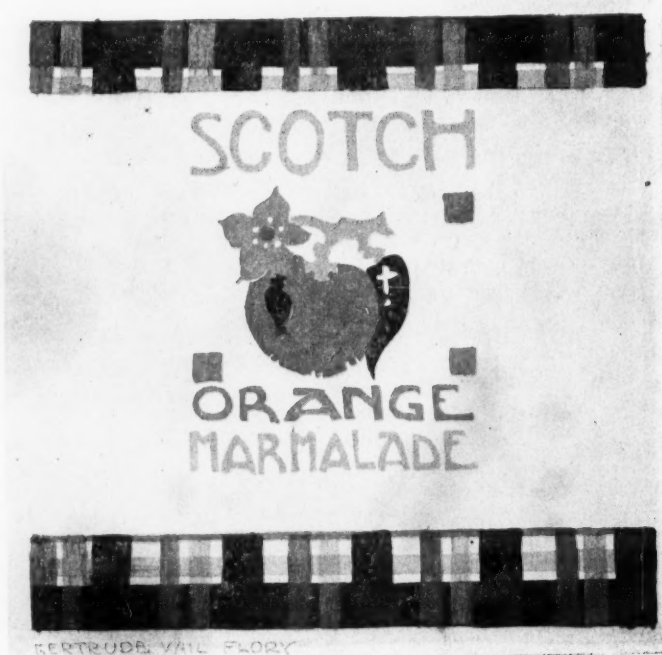
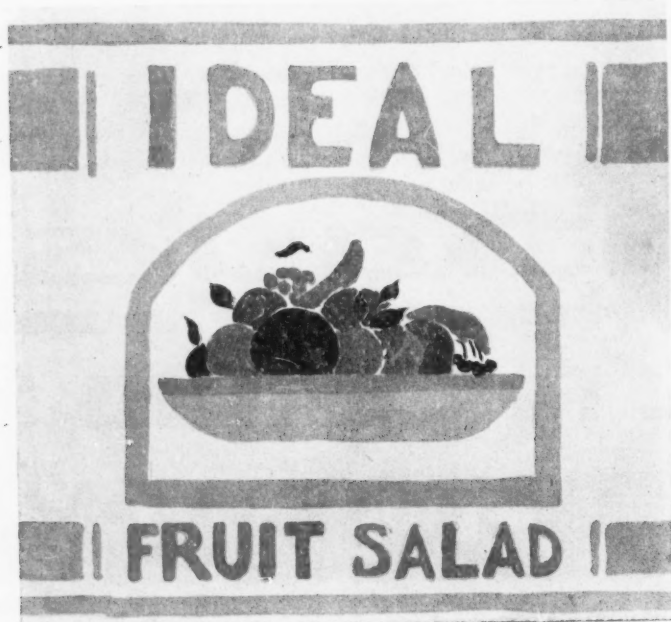
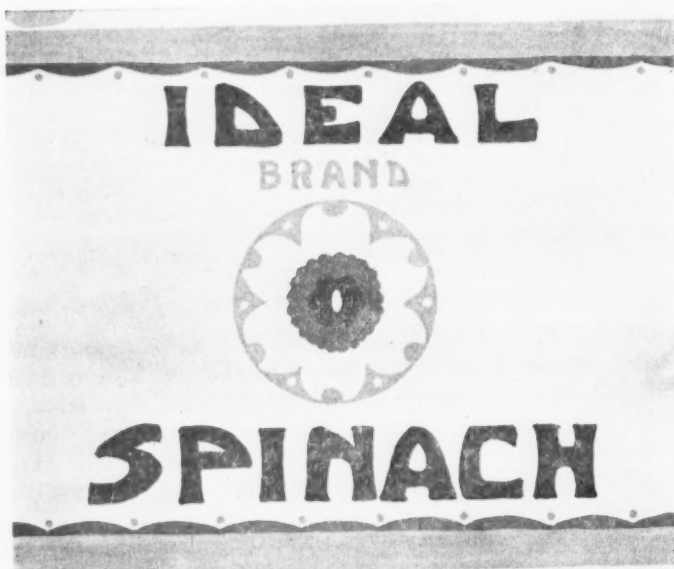
First as to appropriateness. Let us consider the contents of the can: whether it be peas, beans, corn, cod, or scouring powder. Think over the various brands and marks of articles canned. Occasionally a student takes delight in inventing

something fanciful. The label should in some way be related either to the maker or to the contents of the can. Its ornamentation should be suggestive to some extent of one or the other or both. For example, Scotch Marmalade with its plaid design and conventionalized fruit and blossom motif seems very appropriate. The Seaman Bros. can with the pink salmon has a suitable decoration.

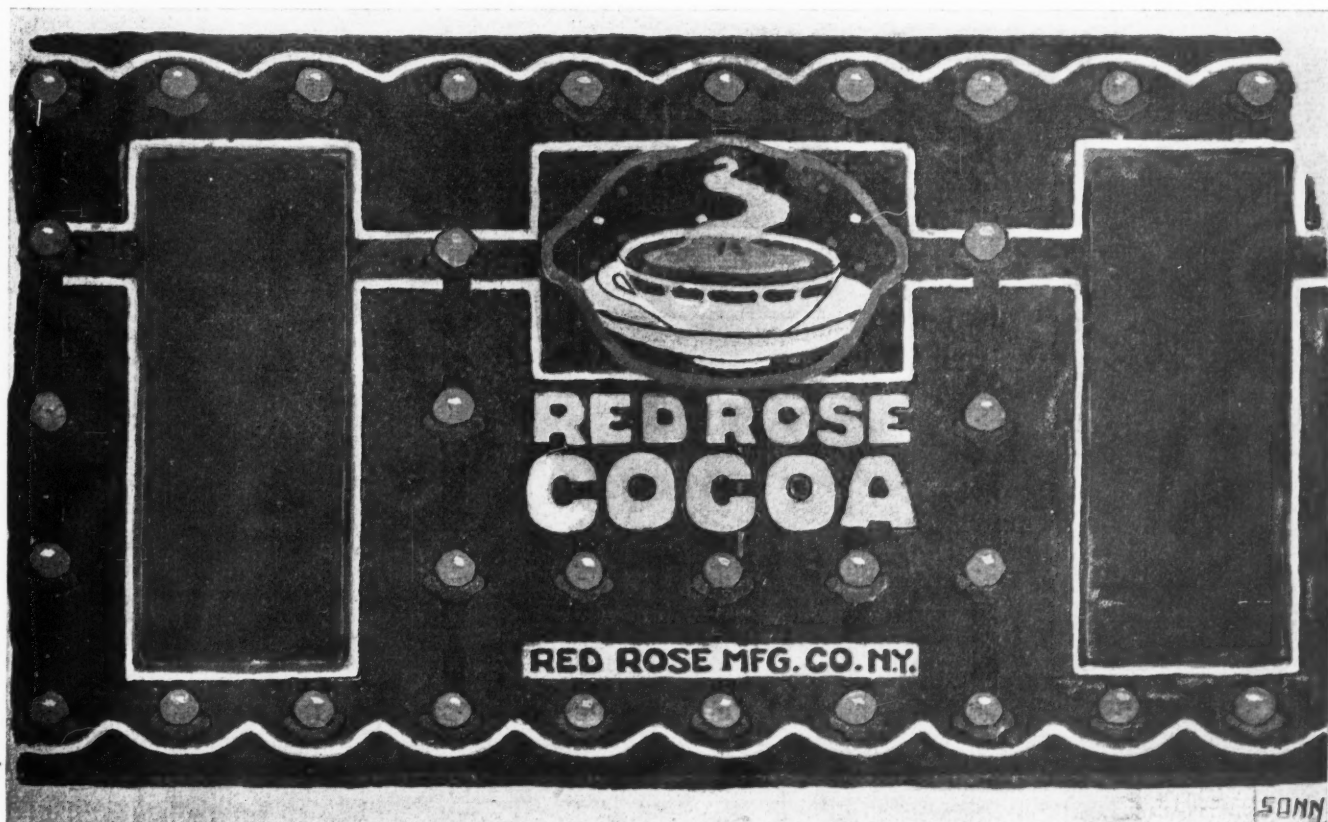
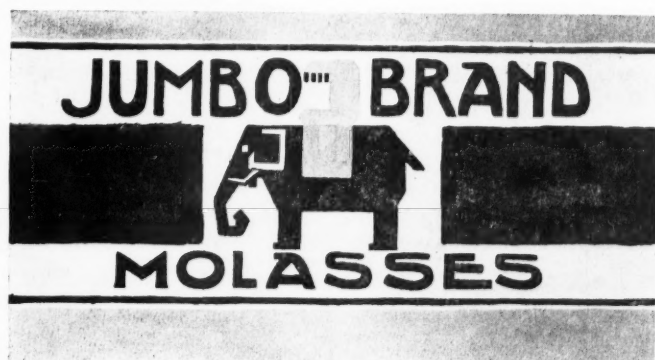
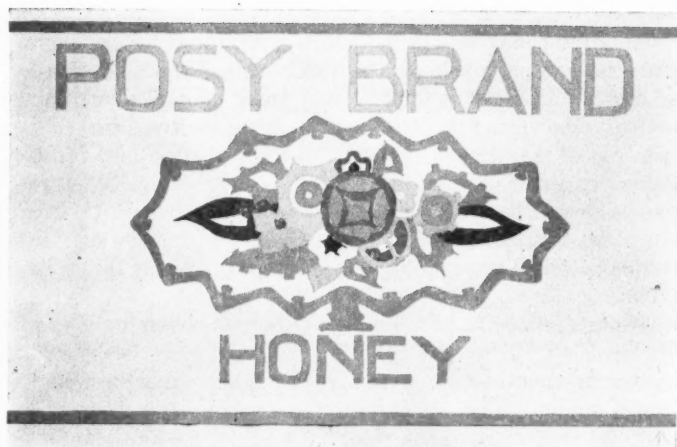
Second as to attractiveness. Not only should the can be pleasing in design when held in the hand, it must also appear to good advantage on the store-keeper's shelf. The customer's eye should see that brand ahead of other varieties and demand that particular kind. "Oh, that looks nice!" and we buy it, whether it be face powder or a can of soup!

Third in regard to legibility. The lettering must plainly tell what it is. The lettering should be bold and simple. It should be placed in such a way that it is not mixed up with the other decoration. It must not interfere and yet it should belong with the other ornamentation used and be part of it, contributing to

Bay's
: FIRST AID :
READI-PAK



GERTRUDE VAIL FLORY



the whole general effect. The lettering should be direct and distinct, like for instance, the "Heinz Plum Pudding."

Fourth is simplicity, an important factor in any type of commercial art work. It is often harder to know what to leave out than what to put in. A great master can draw in a stroke or two what another might take five or six to make. So in design, tell the facts directly and leave much to be imagined. "The Ideal Brand Spinach" is a very simple label, yet choice for that very reason.

Fifth. Effective dark-and-light patterns may be obtained by having the lettering and the decoration appear as dark on a light background, or in reverse, the background dark in value and the lettering standing out as light. In either case the areas must be interestingly distributed and some space left plain.

Sixth. Last but not least is the question of color. Colors that combine pleasantly will go a long ways in making the label a good one. Red, yellow and orange are known to be aggressive. These should be foiled with dark, cool, or neutral colors lest the gay colors hop right off the can and down from the shelf. The lettering should be in a color that can be easily read. Usually it is best in the darkest cool color if the paper is light or white. In "Jumbo Brand Molasses" the lettering is in black, and very effective. Consider the color of the paper for the label quite carefully, as often every product made by the concern will carry out the same general color of label, even though it may vary otherwise.

It is only by training the rising generation to the appreciation of finer things that the time will ever come when our household wares and possessions will be of better design. Some day those we are now teaching will arrive at the stage of being manu-

facturers themselves. They will realize the value of design and know the difference between good and bad.

Any one today selling designs is confronted by the manufacturer who does not know the importance of a good design for his wares, and depends for his "art" work upon the can manufacturer who in many cases seems to know even less. These men, lots of them, have not had the art education now insisted upon as part of the average grammar school training. Now more and more youths are going on to high school where their art education is continued. So by the time the rising generation attains powerful positions we should hope for better things here in America.

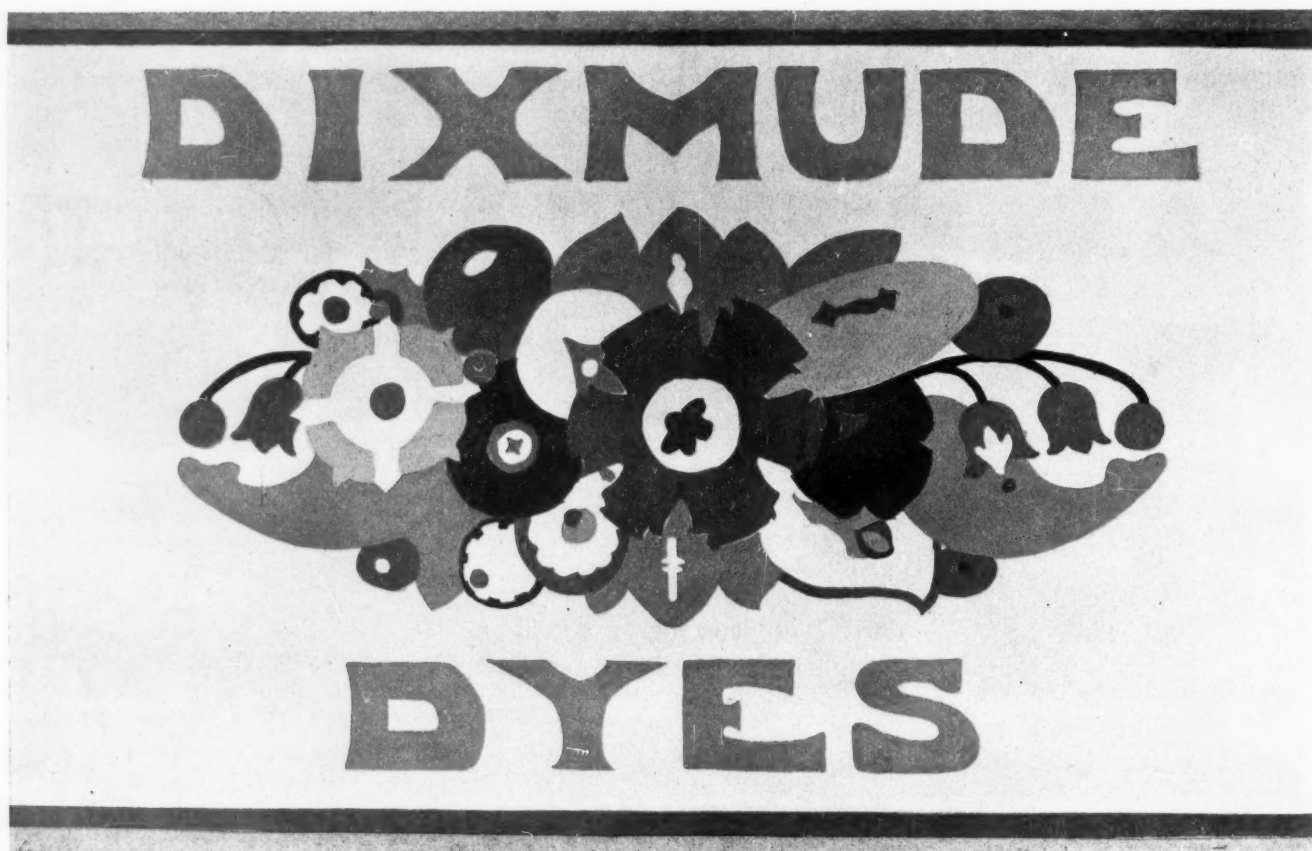
From Paris come containers which bear charmingly exquisite labels. The French have taken pains to secure designs with great refinement. The work also possesses a freshness and a breezy quality, very "chic" as they say.

From Germany come articles which have jocund wrappings. They seem to have a great spirit of fun and happiness, in spite of their troubles. There is a wealth of interesting material to be found in the German designs.

From England come labels which we might say are beautifully conservative. Some of these designs are so neat and simple yet so well planned, even in the ornate types, as to be quite correct.

From China come articles on which even a sticker looks attractive with its character markings. The Chinese art is an ancient one indeed, and inspiring to all peoples.

When will we, in America, have established a type of design, not a copy of other nations, but an expression of our own, our life, our way of doing things? When, I wonder? Art teachers, do your bit! It's up to you!





DECORATIVE BIRDS—WALTER K. TITZE

These three attractive color spots can be worked nicely into the color scheme of rooms, in blue grey or yellow grey.

The large bowl in the center is an attractive bowl for mantel or low table. The design is to be carried out in one color—Crimson Purple.

The vase to the right is first covered with black lustre. Repeat until it is as black as you desire, then free hand work in design in green gold.

The large urn is bright almost too blue when viewed alone, but placed in a room of coloring as above, it harmonizes very well. We must judge our decorative pieces according to the value they possess in shape and color, after they have been placed in our homes. Carry out this entire design in enamels.

The bowl can be purchased from Danner & Baker and its number is 201. This same shape can be had in two smaller sizes. The urn is listed by the same firm and its number is K 251 and it is 15 inches in height. No. 310 listed in the same catalogue is a good shape for the vase to the right.

PARIS INTERNATIONAL EXHIBITION

(Continued from page 12)

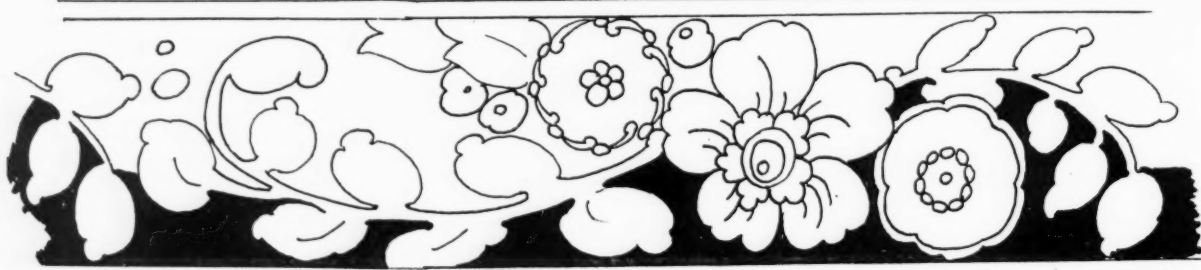
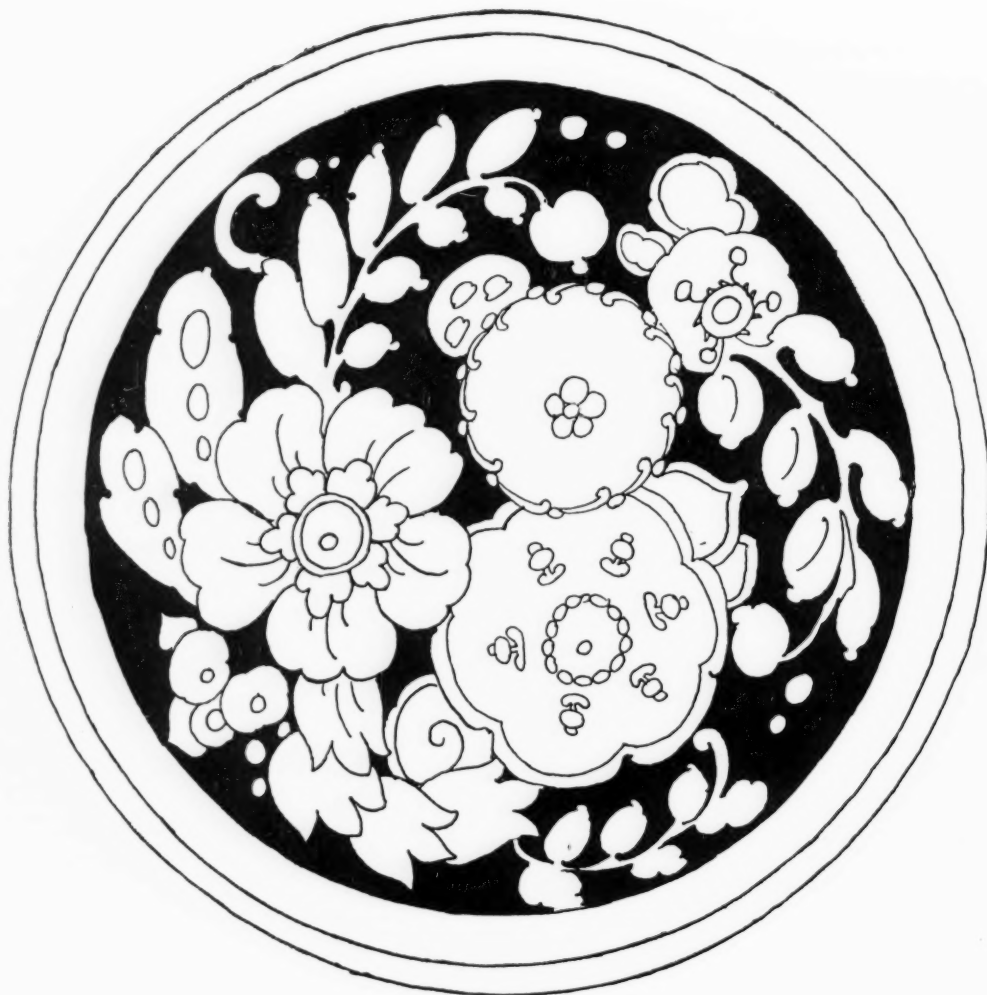
In 1905 the modern movement gathered headway on a much simpler and saner basis and one that involved qualities far more suited to the requirements of the modern home. During the last twenty years the movement has spread all over continental Europe and has enlisted the efforts of the most talented designers of half a dozen countries. The new quality of design embraces all those elements that enter into use and decoration of the modern home.

The Exhibition is divided into the following groups: Group 1—Architecture, Crafts, Ceramics; Group 2—Furniture, Crafts, Ceramics, etc.; Group 3—Wearing Apparel; Group 4—Theatrical, Street and Garden Architecture and Decoration.

The Exhibition will be of outstanding value and importance to merchants, to manufacturers, to artists and to the artisans in industry as well as to the public.

♦ ♦ ♦

It is with the greatest chagrin that we have to report that the U. S. government has refused the invitation of France to



SATSUMA BOX—LILLIAN ROYCE

Leaves, blue and violet; flowers in yellow, pink, and Persian green; touch of orange red in small flowers and spots; background black; gold edges.

erect an American building on a splendid site which was offered by the French government. Any individual wishing to exhibit must do so on his own initiative, wherever room may be found. This will prevent the valuable comparison of our own native designs with the foreign schools, few artists caring or being able to undertake the expense personally.

Among the delegates on the Hoover Commission to report on this Exhibition are Miss Helen N. Rhodes of the University of Washington and Mrs. A. A. Robineau of Syracuse University,

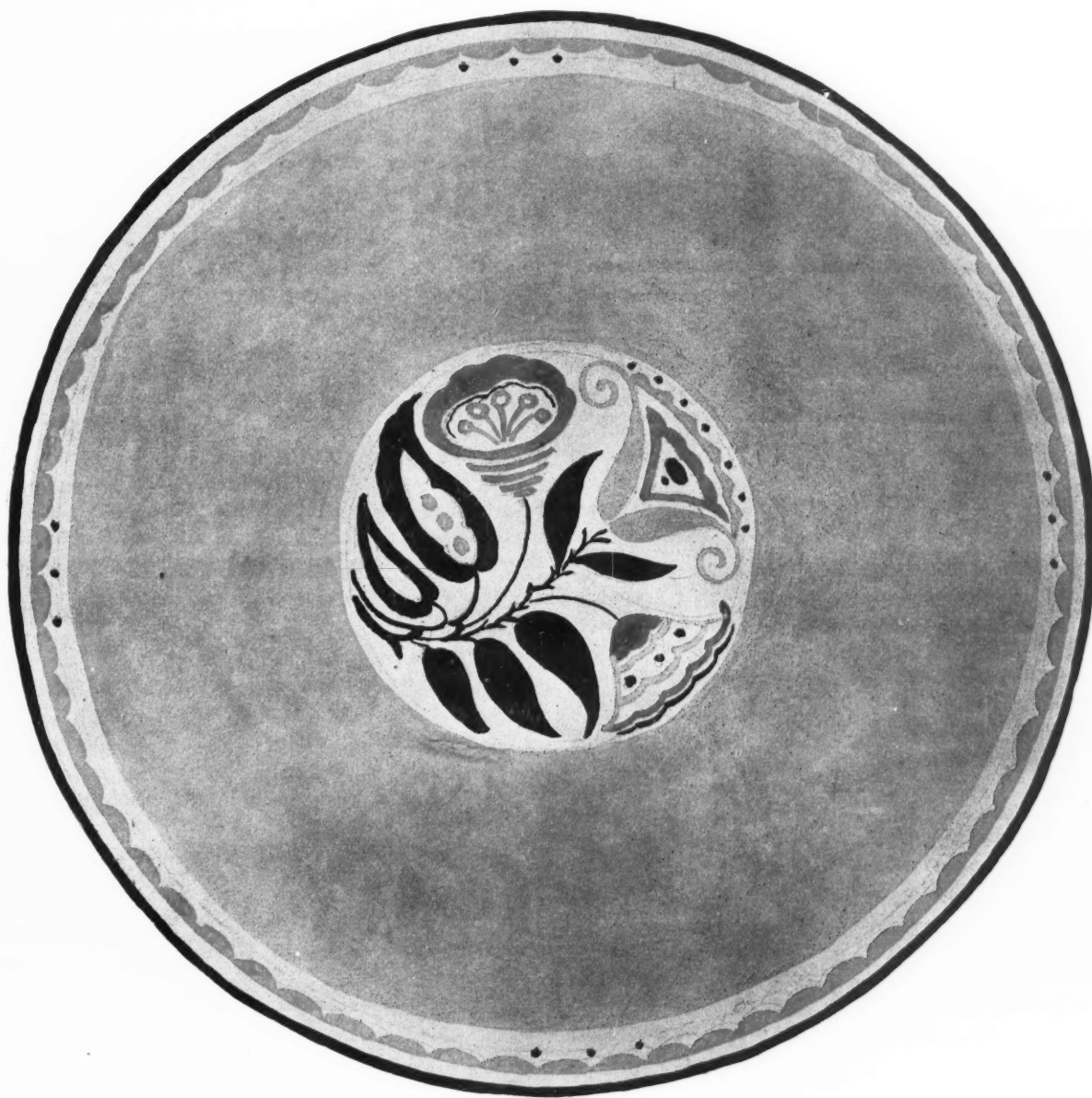
editor of *DESIGN*, who will contribute illustrated reports to our Magazine.—(Ed.)

♦ ♦ ♦

ANSWERS TO CORRESPONDENTS

C. H.—I have used white gold on a table set, it is not satisfactory. Could I cover it with silver?

Ans.—You cannot successfully cover the white gold you have used. Would advise not trying silver, as it tarnishes very quickly and is not practical for tableware. It seems best that you finish with the white gold. An outline is doubtful. Why not try combining Roman Gold with it for contrast.



BEGINNERS' CORNER

Jetta Ehlers . . . 328 Belmont Avenue, Newark, N. J.

A SIMPLE PROBLEM IN ENAMELS WITH A FEW WORDS ON TINTING

THERE is probably nothing quite so fascinating as working with enamels, and, contrary to the general impression, this is not so difficult as to bar the beginner. So we will take for our problem this month a plate done in this manner, with a little chat on tinting.

The motif given has a nice, irregular, flowing line which is a good type of design for the novice, much easier, I am sure, than one of a pronounced repeat or bilateral variety, where any irregularity stands out at once. Then too the little scalloped band in the border, being broken, carries the eye along without one being too conscious of uneven places in it. Upon studying the design you will observe that it is carried out in three values, a light grey, a darker tone and black. The colors to be used on

the china are Turquoise Blue enamel for all the light parts, Old Blue for the medium tone and Cobalt Blue for the black. The body of the plate is tinted a warm Ivory, leaving the white of the china back of the motif and in the border.

Half of the failure in the use of enamels lies in the mixing. This may be due to a poor enamel medium, old and oily turpentine, or insufficient grinding. There are so many makes of mediums on the market that it is difficult to advise one, but avoid using one which is thick and heavy. That which I prefer is as thin as lavender oil and is almost transparent, having a slightly clouded appearance. Again there are many, many makes of enamels, with each maker giving various and fanciful names to his colors, so that a beginner, and any worker for that matter, is bewildered. My advice is to choose some standard make and stick to it, with perhaps a color here and there which has some special charm outside of that list. One gets to know one's enamels, and what can be expected of them, much better in this way.

After you have traced and transferred the design to the plate, which for this work must be a soft ware like Belleek or

Satsuma, outline it with India ink. Rub this outline down with very fine sand paper until you have only a light grey line by which to work.

The next step is to apply the tinting which is a mixture of equal parts Alberts Yellow and Yellow Brown, to which is added a bit of Violet No. 2 to grey it slightly. These are of course, not enamels, but the regulation china colors. Before you apply the color prepare a pounce with which the color is to be padded smooth. For the foundation of this use either absorbent cotton or surgeon's wool, but whatever you do, do not use hard and lumpy stuff and expect to do good tinting. Personally I prefer the wool which, I think, makes an ideal pad and has the added virtue of being washable. Soak it a little while in turpentine and then wash in hot water with soap and it will dry as fresh and good as new. Use very soft old India or China silk to cover this, never a silk having a grain or rib. Use small elastic band to fasten it into shape and be sure that the pad is not hard and tight, but loose and springy.

However, one being never too old to learn, I have discovered recently that chiffon makes the finest pad of all. Two thicknesses of this over a ball of wool is a joy to use. Chiffon seems to have absolutely no lint at all and therefore is ideal for lustres.

In padding learn to keep the pounce close to the china, using very short, quick, regular strokes, working along until the tinting is perfectly even instead of going at it hit or miss all over the piece. If the pad becomes too wet, change to a clean piece of silk and proceed. If you use too much oil in tinting it will gather every bit of lint and dust in the place and be most unsightly. Properly done it will look dull and smooth.

Dry this before proceeding with the enamels, having first cleaned out from the design any color which may have been carried into it by the padding. Use a little alcohol and toothpick cotton for this. The plate may be dried quickly in the oven. If it should be discolored after this, do not be alarmed, as it will all come out all right in the firing, being due to the action of the heat on the oils and turpentine in the colors.

Upon a perfectly clean ground glass slab place some of the Turquoise Blue. Moisten this with just enough enamel medium to mix it well together. Next grind it thoroughly, using a small glass muller or, lacking this, the palette knife. Add a little turpentine and grind until it is perfectly smooth and clear of grain or grit. Do not spare your effort on this. With the knife thin with turpentine so that the mixture will flow freely from the

brush. Use a long hair sable outline brush, a number 2 or 3, for this work. In working hold the brush in a perpendicular position, filling it well with the enamel, and floating it from the tip of the brush to the china. It is not painted on, pressing and spreading the brush, as in ordinary painting. Allow the color to flow from the brush tip, coaxing it along with a short wavy motion.

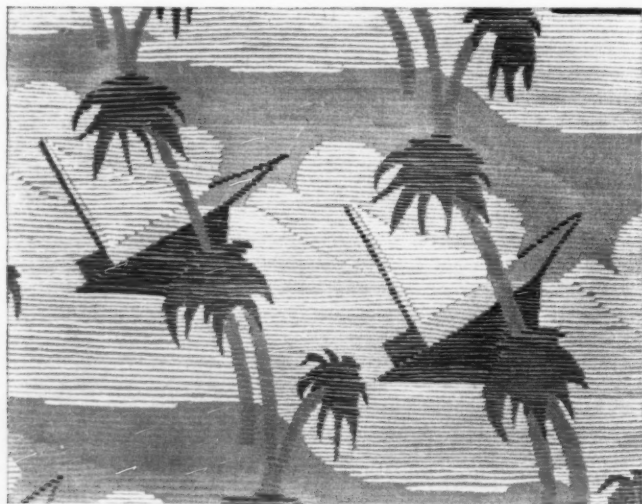
Use the Turquoise whenever suggested in the pattern and then proceed with the other enamels, much time being saved if one works right through with one color at a time. The mixture will dry out constantly as you work and more turpentine must be added from time to time, so the color may be successfully floated on. If you use too much medium the enamel will have a tendency to spread and run. If it appears rough when applied, you have not thinned it enough and more turpentine must be added. Properly laid the color will stand up nicely without spreading and will be smooth and turn dull soon after it is applied. If, after standing a while, it looks glossy, I would advise you to take a pen knife and scrape it out.

If this plate is done with care, it should be a success after one firing. If however the enamels seem thin and poor, you may go over them again and refire, in fact the piece may be fired several times.

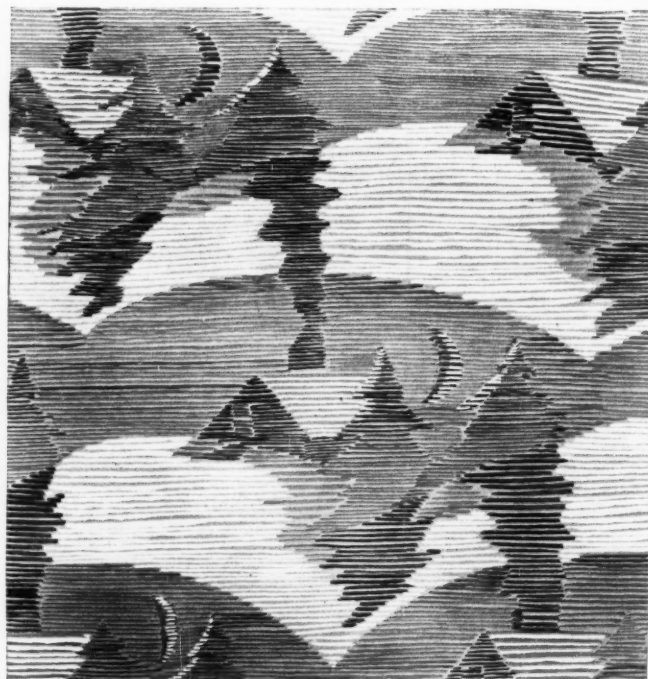
For our chief "do nots", I would say:

Do not use too much oil if you would have clean tinting. Do not use a pad which is hard and tight. Do not paint the color on in heavy patchy strokes, but lay it as smoothly as you can, as it will be much easier to pad.

Do not spare the grinding when preparing enamels. Do not use too much enamel medium in the mixing. Do not paint the color on but float it from tip of brush. Above all do not use old and oily turpentine which has been standing long about the studio. Use perfectly fresh, water like turpentine or the enamel will persist in spreading and running, which of course spells failure.



EVERETT BLAUVELT



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